



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

Im Anhang beschäftigt sich Hartmann noch auf Seite 104-108 mit Montanus in seinem Verhältnis zum Decameron und auf Seite 109-116 mit Mahrolds Verhältnis zu der Übersetzung des Italieners.

In der Einleitung (Seite 1-18) ergänzt der Verfasser frühere Arbeiten von Goedeke, Keller, Oesterley, Bolte, Drescher, Goetze, Stiefel und Möller, indem er eine genaue Übersicht giebt über die auf die Decameron Übersetzung zurückgehende deutsche Literatur des XVI. Jahrhunderts. Diese Übersicht wird von allen Literarhistorikern, welche sich mit der frühneuhochdeutschen Periode beschäftigen, mit Freuden begrüßt werden.

In dem allgemeinen Teile (Seite 19-25) hebt der Verfasser besonders hervor, dass Hans Sachs es nie versäumt seine Quelle zu nennen, dass die Decameronübersetzung, mit welcher er als junger Handwerksbursch bekannt wurde, ihn durch sein ganzes Leben begleitet hat, dass er daraus bis in sein hohes Alter in dieser oder jener Form für seine Dichtungen geschöpft hat.

Indem Hartmann Sachsens spätere Dichtungen mit den früheren vergleicht, kommt er zu dem Resultat, dass in den früheren Dichtungen des Nürnberger Dichters des Sentimentale überwiegt, während in seinen späteren Dichtungen das Realistisch-Humoristische an dessen Stelle tritt, was sich natürlich leicht durch die Wahl des Stoffes erklären lässt.

Hartmanns Arbeit ist ein wertvoller Beitrag zum Studium der Literatur wie der Sprache des 16. Jahrhunderts, der dazu beitragen wird, der unter Rudolf Henning neu eröffneten Reihe der *Acta Germanica* das Ansehen auch für die Zukunft zu sichern, das diese hervorragende Sammlung von Arbeiten seit nun bald fünfundzwanzig Jahren unter den deutschen Philologen mit Recht genießt.

University of Wisconsin.

ERNST VOSS.

PETRARKA IN DER DEUTSCHEN LYRIK DES XVII
JAHRHUNDERTS, von Dr. Phil. Hugo Souvageol, Druck
von C. Brugel & Sohn, Ansbach, MDCCCXI.

In the above contribution to what has already been written on the subject of Petrarchism the author presents the results of his patient search through the works of nearly thirty seventeenth century German poets to find traces of direct imitation of Petrarch. The work is divided into three parts. About sixty pages are devoted to the *Einwirkungen des Canzoniere und der Triumphe Petrarkas*. Half a dozen pages to the *Zerstreute Spuren Petrarkas in der Poesie und Prosa des XVII. Jahrhunderts* and four pages to the *Übersetzungen und*

Zerstreute Nachahmungen im letzten Viertel des XVII. Jahrhunderts. The *Einleitung and Rückblick* bring up the number of pages to eighty.

The results of this search, although somewhat negative in character, are both interesting and instructive. Three poets only, it is found, have imitated Petrarch with any success, Weckherlin, Fleming and Gryphius. In their choice of subjects the poets limited themselves to a few sonnets which were imitated by one poet after another in a more or less artificial manner. Even among the better poets there is a lack of expression of real human experience and a poverty of imagery. They were unable to imprint a personal stamp on their imitations, nor were they generally successful in adapting the poetry of Petrarch to German poetry. Only a few poets profited by this imitation and even they show a tendency to imitate French imitators of Petrarch rather than Petrarch himself. A better understanding of Petrarch is shown in the good translations of his works which appeared toward the end of the seventeenth century.

The material which has here been gathered together affords valuable data which might well be incorporated in a comprehensive study, yet to be written, of the rise and progress of Petrarchism in all the countries of Europe. The work has been done thoroughly and an attempt has been made to distinguish carefully direct from indirect imitation of Petrarch. In many instances the German poem is placed side by side with the Italian one so that the reader can judge for himself as to the closeness with which the original has been followed, as, for example, in Opitz's translation of that sonnet beloved by all Petrarchists,

Ist Liebe lauter nichts, wie dass sie S 'amor nonè, che dunque
mich entzündet? è quel ch'ì sento?

Even Opitz's translation of a Latin epitaph *auf des Petrarchae Katze* is cited as an example of his knowledge of Petrarch.

Since the present work does not profess to deal with the sonnet in general, but only with Petrarchan imitations it is perhaps unfair to criticize the author for not giving a survey of conditions existing in other countries of Europe in that same century. A few references are made to Marinism in Italy, the influence of contemporary Dutch and French poets, and also to the influence of the sixteenth century French and Italian poets, but the English sonnetters are dismissed with a word and no mention of Spain. Yet Weckherlin's long residence in England must certainly have made him acquainted with the sonnets of Shakespeare and Milton. As for Spain, it was in that country that Petrarch found his earliest trans-

lators and imitators, both of the Canzoniere and of the Triumphs, and at the beginning of the seventeenth century Spanish books were imported into Germany in great quantities. Several of Opitz's sonnets were imitated from the *Diana-enamorada*. Since the influence exerted by the poets of the Pléiade upon English sonnet-writers is if anything more marked than that produced upon German poets, one would expect to find some mention of *Sidney Lee's Elizabethan Sonnets*, but the work does not seem to be known to the author, at least it is nowhere cited. Another important bibliographical omissions is the fact that *Welti's Geschichte des Sonetts* is not mentioned. Since the latter work devotes eighty pages to the history of the sonnet in Germany in the seventeenth century, it would seem worthy of special mention. Welti, it is true, does not attempt to single out sonnets imitated from Petrarch, except in a few cases, but the versification of the sonnet is treated of much more fully than in the present work. As a *Beilage* to Welti's work is given a sonnet by Georg Martin- taken from *Deutsche Epigrammata und Sonette* printed in 1654 which seems to have been overlooked by Souvageol. It is manifestly a variation on a well worn Petrarchan *motif*—and is entitled *Was die Liebe sey*, of which the first quatrain is as follows:

*Du wunderbahres werk, du liebliches betrüben.
 Du angenehme gift, du unmuthsartzenei.
 Des Herzens lust und pein: du Tolle Fantasey.
 Du traum des wachenden, der nürriſchen verüben.*

While it should always be kept in mind that the work under consideration does not claim to be much more than an enumeration of Petrarch imitations by various poets, its value would have been very much enhanced if some biographical details could have been added which would have explained certain peculiarities of imitation which might be due to Weckherlin's residence in England, also the visit of Gryphius to Italy and his acquaintance with the poets of Holland might have been dwelt upon. Not enough account is made either of the influence of the German academies formed in imitation of the Italian and especially upon the Nürberger Dichterkreis.

It is unfortunate that a study of the German translations of the *Triumphs* of Petrarch which the author announces, could not have been printed along with the present work. Scattered references to the *Triumphs* occur, but a thorough discussion and summing up of their influence would have been desirable since it was the *Triumphs* which were at first more popular than the sonnets, and which afterwards led to an appreciation of the sonnets. The sonnet was a species of poet-

ical composition utterly foreign to the genius of Hans Sachs, but he was acquainted with at least the *Triumph of Death*.

In conclusion it may be said that while the value of the work under consideration would have been increased if the setting were more complete, if Fleming and Gryphius had been compared with their contemporaries, Milton and Malherbe and Voiture, for example, it must be borne in mind that it does not profess to be a study in comparative literature and that it contains a considerable amount of material gleaned from a number of writers and which cannot fail to help explain that mania for sonnet-writing known as Petrarchism and which is one of the most interesting phenomena in all the history of literature.

FLORENCE NIGHTINGALE JONES.

University of Illinois.

THE INFLUENCE OF MOLIERE ON RESTORATION
COMEDY, by Dudley Howe Miles, Ph.D. New York, The
Columbia University Press, 1910.

In this dissertation Doctor Miles frankly recognizes the extent to which various parallel-hunters have preëmpted his subject, and pretends to little interest in adding to their results. He confesses to a few such additions, but these arose incidentally to his verification of the contributions of others in order to secure a working basis for critical interpretation. His purpose, in his own words, "is not so much to identify particular cases of indebtedness to the French master as to study the general features of his influence on the art and outlook of the period." Accordingly the list of approved parallels is relegated to an appendix, foot-notes are reduced to a minimum, and the whole effect becomes that of a critical essay, appealing to the general student of literature.

The chapters in which this interpretation is developed, although they follow safe and conventional lines, show commendable deftness and discrimination in treatment. After some general consideration of the two chief phases of Molière's influence in England—as a model for the comedy of manners proper, and a storehouse of dramatic plunder,—individual chapters are given to the plot, characters, and dialogue of Restoration comedy, particularly in the first two decades. Congreve, Crowne, and later writers are reserved for a separate study at the conclusion. All this material gives a good impression; far better, indeed, than one receives from the two introductory chapters defining the subject and characterizing the period.

One may almost assert that the real introductory chapter to this dissertation remains unwritten. Some hints for it ap-